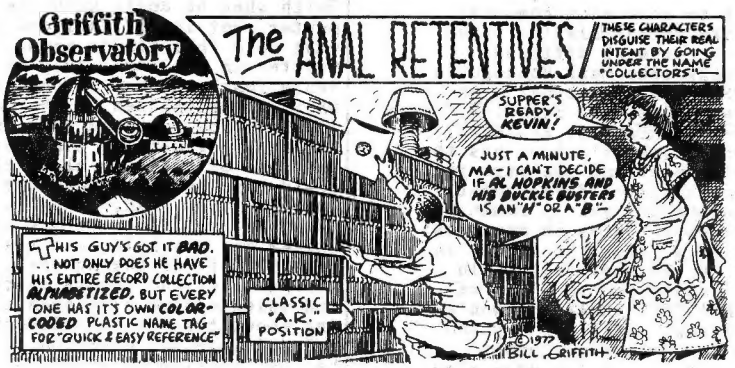
THIS LOGO DEDICATED TO ALL THE UNDERGROUND CREATURES DISPLACED BY THE MACHINERY USED TO CUT DOWN THE TREES THAT WENT INTO PRINTING— COUNTER—CULTURE LITERATURE... WHITHER THE COUNTER-TECHNOLOGY?


Griffith Observatory
The ANAL RETENTIVES
THESE CHARACTERS DISGUISE THEIR REAL INTENT BY GOING UNDER THE NAME "COLLECTORS"!
SUPPER'S READY, KEVIN!
JUST A MINUTE, MA—I CAN'T DECIDE IF AL HOPKINS AND HIS BUCKLE BUSTERS IS AN "H" OR A "B"...
THIS GUY'S GOT IT BAD. NOT ONLY DOES HE HAVE HIS ENTIRE RECORD COLLECTION ALPHABETIZED, BUT EVERY ONE HAS IT'S OWN COLOR-CODED PLASTIC NAME TAG FOR "QUICK & EASY REFERENCE"
CLASSIC "A.R." POSITION
©1977 BILL GRIFFITH

Over the past 9 years, Bill Griffith has evolved into one of the more contemporary social satirists, using characters like his Pinheaded Zippy to make an ironic running commentary on a culture that appears to want logic on the one hand while worshipping an anti-logical technology on the other. An East Coast emigré, Griffith lives in San Francisco where he has a ringside seat from which to view current phenomena like Punk Rock and street transvestism. His observations are drawn then published in a continuing strip called GRIFFITH OBSERVATORY. The first collection of these strips has just appeared in comic book format under the same name. Griffith takes on kids, art critics, worriers, street crazies, geniuses, media addicts, workers, philosophers, oddballs, normals, Noo Yawkahs, Rednecks, and probably the people who live upstairs at your house. It's a great and funny book as you should be able to tell by the sample panels in this column. Bill's YOW 2 is due soon. C.G.

COMIX WORLD 133. October 20, 1979. Copyright Clay Geerdes, Box 7081, Berkeley, CA 94707. World Rights Reserved. Logo by Jacques Boivin & logos on second page by Bill Crook and Alex Tamsula. Subs: $6 for 24, $10 for 48. A back issue sampler of 12 issues is available to subscribers for $2.25 this month.* COMMANCHE MOON marks a major achievement in the extensive career of Jack Jackson (Jaxon). This $6.95 perfect bound paperback was copublished by Last Gasp Comix and The Rip Off Press. It assimilates WHITE COMMANCHE, RED RAIDER, and BLOOD ON THE MOON, and includes about 20 new pages along with a selection of photographs of the people who inspired the characters in the work. Jaxon has had an interesting career since he left the University of Texas and came to San Francisco during the mid-sixties. He had done his primary artwork for the TEXAS RANGER (UT's humor mag) and THE ICONOCLAST, plus publishing his philosophical GOD NOSE. In the Bay Area he found himself working for a shoe store until he met Chet Helms and Bill Graham and got involved in the poster scene that was going strong in relation to the acid rock trip. Jaxon wound up as art director for The Family Dog and it was not until the rock and poster scene began to wane that he started drawing comic stories again. E-C nostalgia was happening then. Gary Arlington wanted to re-do E-C, to bring back what he considered the highest point in American comic art, and many of the artists who drifted in and out of his Mission district store were stimulated to try their hand at E-C stories. It was Gary who wanted to do the first SKULL COMICS, but he didn't have the money and it was Jaxon who talked to the other Texans at the Rip Off Press and got the project into print. It was Jaxon who had seen the work of Richard Corben in fanzines like VOICE OF COMICDOM and FANTAGOR and it was Jaxon who contacted the Kansas City-based animator about getting involved in the new E-C styled ugs. The E-C revival paralleled a pulp revival which was going on in the straight comics and Jaxon was very much into Howard's Conan. He did several paintings of the character and had them rejected by Marvel. Both Jaxon and Spain wanted to see a more realistic Conan and both rendered him in their own styles. The neo-E-C's did fairly well in the early seventies. Warren saw Corben's work in them and made him a better offer than any ug publisher could match so he went into CREEPY and EERIE. Rip Off Press did a SKULL, but the majority did not want to get into the neo E-C's, preferring to go with the pop satirical trend inherent in Shelton's FREAK BROTHERS books. Jaxon went with Ron Turner and contributed to both SKULL and SLOW DEATH. The two men became friends and when Jaxon decided to move back to Texas and do his Indian trilogy he gave the first rights to Turner. He had become interested in the Indians when he drew an Indian coloring book. Jaxon married and he lives in Texas these days.

CHESTER GOULD, THE CREATOR OF DICK TRACY, BECAME SO OBSESSED WITH THE CAREERS OF HIS CARTOON CRIMINALS THAT, WHEN THEY "DIED", HE ERECTED TOMB-STONES FOR THEM IN HIS OWN BACK YARD!!
CHESTER!! YOUR SUPPER'S GETTING COLD!
NOT HALF AS COLD AS "LITTLE FACE FINNEY'S" GRAVE, DEAR!!
THE BOOW
PUFFY TOO
C. G. DIED

ONE OF JAYNE MANSFIELD'S MINOR OUTRAGES OCCURRED IN A BUFFALO NIGHTCLUB WHEN ONE OVER-THE-HILL LOTHARIO IN THE AUDIENCE GOT MUCH MORE THAN HE BARGAINED FOR—
$ PEOPLE.. ..PEOPLE WHO NEED PEOPLE..
UNF!
DIET PILLS & CHAMPAGNE MIGHT HAVE HAD SOMETHING TO DO WITH IT...

FINALLY THE PUBLIC FUROR BRINGS SHERMAN, COMMANDER OF THE ARMY, TO PERSONALLY ASSESS THE FRONTIER SITUATION.
SHERMAN IS SKEPTICAL OF THE SETTLERS' CLAIMS. HE TRAVELS THROUGH HOSTILE TERRITORY WITH A LIGHT ESCORT.
LOOKS PEACEFUL ENOUGH TO ME..
THAT'S THE TROUBLE, IT'S TOO PEACEFUL.. ALL THE PEOPLE HAVE BEEN DRIVEN OUT!!

Barry Gantt and David White are giving a course on "The Business of Humorous Illustration" from Oct 15 through December 10 at Marina Middle School 3500 Fillmore Street, Room 326, in San Francisco. 415-931-3595 for info.* Dan Taylor's into the mini-comix trip with his Book of Art. 25¢ and a stamp from him, 1833 Guntle Rd., New Lebanon, Ohio 45345. John Valandingham's MANFRED P EARTHWORM is $1 pp from him at 90 Elizabeth Avenue, Elmwood Park, N.J. 07407.* What's THUNDERMUG? Send a self-addressed and stamped Envelope to Tom Mason, 705 Draper Rd., Blacksburg, VA 24060. He'll send you a spec sheet. The fourth issue of AMERICAN SPLENDOR contains R. Crumb's account of his early experiences with American Greetings. Crumb has some very nice art in the latest CO-EVOLUTION QUARTERLY.* Lee Marrs did the cover for STAR*REACH 18.* See you at the last Coyote Ball, Oct 28, Civic Aud. S. F. C.G.

If you want to know what communal life was like in the sixties, you can check out several different views in books like Mark Vonnegut's EDEN EXPRESS, Judith Rossner's Any Minute I Can Split, and Samuel R. Delany's recent HEAVENLY BREAKFAST. Of the three, Rossner's book has the most cohesive plot and the strongest emphasis on character development. Vonnegut and Delany mainly reminisce about their experiences in communes; the former on a farm, the latter in a tenement in the East Village in New York. Unless you're a fan of Delany's, HEAVENLY BREAKFAST won't do much for you. It's low key and has only a few dramatic moments. I found it a valid, but narrow view of communal life. It's an essay masquerading as a book and the dramatic flow just isn't there. The people just bored me. I didn't give a damn what happened to them and I found it hard to believe that a book would be published about them. Mark Vonnegut's book was boring and tiresome, but it had the tension of his own increasing madness to hold it together. Both were personality books in contrast to the Rossner book which holds its own as a fine novel with strong, believable, sympathetic characters.

THE DEAD ZONE

Without a doubt, Stephen King has become the contemporary master of the neo-Freudian occult thriller. CARRIE was a bloodthirsty and terrifying revenge fantasy in which a homely high school girl discovered she had telekinetic powers and used them to burn and destroy an entire town. King's latest, THE DEAD ZONE, is a variation on several of his earlier themes. The main character is Johnny Smith. After a couple of accidents, Smith awakens from a four-year coma to find himself precognitive. He can see into the future by touching people or objects. Like the gunslinger in HIGH NOON, Smith refuses to use his power. He is conned into it by the brutality of a sex killer. The book bears a lot of similarities to John Ferris' THE FURY, but is more a continuation of the small boy King used in THE SHINING. One thinks also of Valentine Smith in STRANGER IN A STRANGE LAND. The sex killer is right out of Bloch's PSYCHO. Norman and his mother revisited, complete with what is now almost a cliche analysis; i. e., sexual repression by the childhood parent results in adult sex crime. Smith's fame as a psychic attracts the media, particularly the INSIDE VIEW (obviously the NATIONAL ENQUIRER) and the tab is severely put down by Smith when he deals with the reporter, yet in all fairness one must note that King's novel is written in the same style as the sensational tab was in the days when it capitalized on the public love for gore and weird sex. The explicit details concerning the rape of a 9-year-old girl could have been excluded easily from THE DEAD ZONE. King is adept at grafting literary symbolism and psychological realism onto the staple characters of science-fiction, the telepaths and telekines we have been reading about for years in Bradbury and Heinlein and Sturgeon. He has certainly done a lot to legitimize the form. Reading DEAD ZONE, I had a deja vu, however, and you litterateurs may want to compare it with Nathanael West's A COOL MILLION. Consider, too, if Smith saw the future then any action he performed in the present wouldn't change it.

# the Prisoner newsletter

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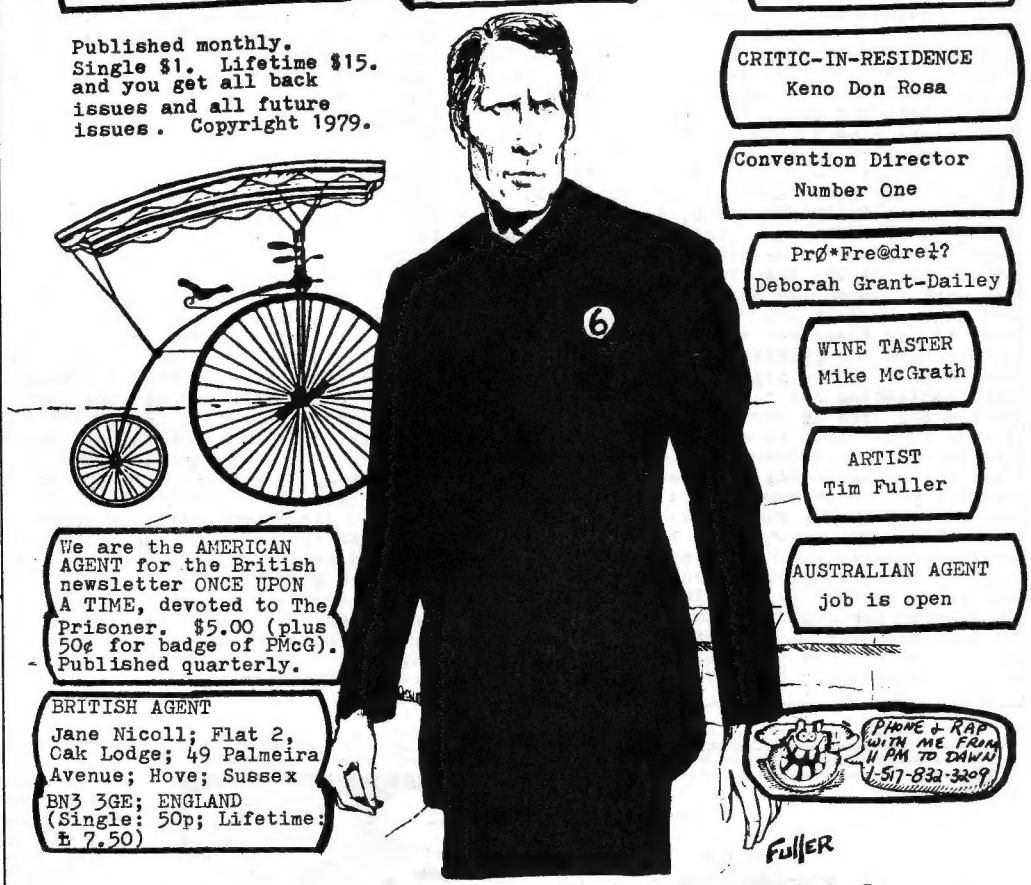


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We are an intimate little group who are devoted to examining and perpuating the ideas of THE PRISONER, but also that magnificent man behind this flawless work of film art, Patrick McGoohan. We run Keno Don Rosa's SECRET AGENT index; have a campaign to get SA on late night t.v. in place of BARETTA or M*A*S*H; PMcG's movie index; photos; a listing of TP societies and materials; Essays on the Morality play and the tie-in with TP; Dealers with PMcG material; Classified Ads; Swap Shop to trade articles on PMcG ... and much more!

But most of all ..... A FRIENDS OF THE PRISONER CONVENTION planned for mid-year 1980!